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Et pourtant...

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♩ = 62

The first system of the musical score consists of three measures. The vocal line (top staff) is in 4/4 time and contains whole rests. The piano accompaniment (bottom staves) features a melody in the right hand and a bass line in the left hand. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

The second system of the musical score consists of three measures. The vocal line (top staff) contains the lyrics "Quand... Quand les songes m'ont ré - veil - lée". The piano accompaniment (bottom staves) continues the melody and bass line from the first system.

Quand... Quand on n'o - se pas cri - er Quel-que chose au bout du

moi qui me fait mal Mais tes lèvres ont fait de moi Un é-clat...de toi

Et pour-tant le jour s'est cou - ché pour é - tein - dre le monde

Et pour-tant l'a-mour est court D'in-no-cent, j'en-tre - voy-ais

le che-min qui mène à l'ombre Et pour-tant l'a-mour tou-jours

Si... Si les roses é-taient si belles... fleu - ries Rien de grave elles n'ont pas

su... l'é - pi - ne L'im-pro - pa - ble sil - hou - ette qui s'a-van-

ce Im - pré - vue dans ce si - lence qui guette une a - bsence

Et pour-tant le jour s'est cou - ché pour é - tein - dre le monde

Et pour-tant l'a-mour est court D'in-no-cent, j'en-tre - voy-ais

le che-min qui mène à l'ombre Et pour-tant l'a-mour tou - jours

Quand...

Quand...

Quand... Là, pour-tant le jour s'est le-

vé pour é-clai - rer le monde Comme a-vant l'a-mour est onde

D'in - no - cent, j'en - tre - voy - ais le che - min qui mène aux ombres

Et pour-tant l'a-mou - r comble

Et pour-tant le jour s'est cou - ché pour é - tei - dre le monde Et pour-tant l'a-mour est

court D'in-no-cent j'en-tre - voy-ais le che-min qui mène à l'ombre

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in B-flat major (two flats) and begins with a half rest, followed by a melodic phrase. The piano accompaniment is written on a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

Et pour-tant l'a-mour tou - jours...

The second system continues the musical score. The vocal line concludes with a half note. The piano accompaniment features a more complex texture, with the right hand playing a series of beamed eighth notes and the left hand providing a steady bass line.

Ta dam ta da ta da da Ta dam ta da ta da da

The third system of the musical score features a vocal line with a rhythmic pattern of eighth notes. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Musical notation for the first system. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, and then a quarter note melody: A4-Bb4-A4-G4-F4-E4. The lyrics "Ta dam ta da ta da da da" are aligned under the notes. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a melody in the right hand that includes sixteenth-note runs in the final measure.

Musical notation for the second system. The vocal line continues with the melody: D4-C4-Bb3-A3-G3-F3-E3. The lyrics "Ta dam ta da ta da da" are aligned under the notes. The piano accompaniment continues with the eighth-note bass line and the right-hand melody, which includes a descending sixteenth-note run in the final measure.

Musical notation for the third system. The vocal line concludes with the melody: D4-C4-Bb3-A3-G3-F3-E3. The lyrics "Ta dam ta da ta da da da" are aligned under the notes. The piano accompaniment concludes with the eighth-note bass line and the right-hand melody, ending with a final cadence.